

Student Review

Serving BYU's campus community since 1986

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November 6, 1986

Reagan Rebuffed

by Stephen Monson

Tuesday's mid-term election did not have President Reagan's name on the ballot, but it might as well have. After personally injecting himself, his policies, and his party into the fray as the dominant last minute issue in an otherwise "issueless" campaign, Ronald Reagan was plainly drubbed in the Senate. The Gipper's nostalgia has worn off as Americans kicked the Reagan cane out from under those candidates that leaned on him and his personal popularity more than on their own ideas and own solutions to problems in their regions.

The big chill for Republicans, of course, is that the Democrats wrested control of the Senate majority from their hands, doing so by a 55-45 margin, much greater than expected. Important Senate committee chairmanships have been won along with it, giving the Democrats the spotlight and power to enact their own agenda--with protectionist trade legislation already waiting in the wings.

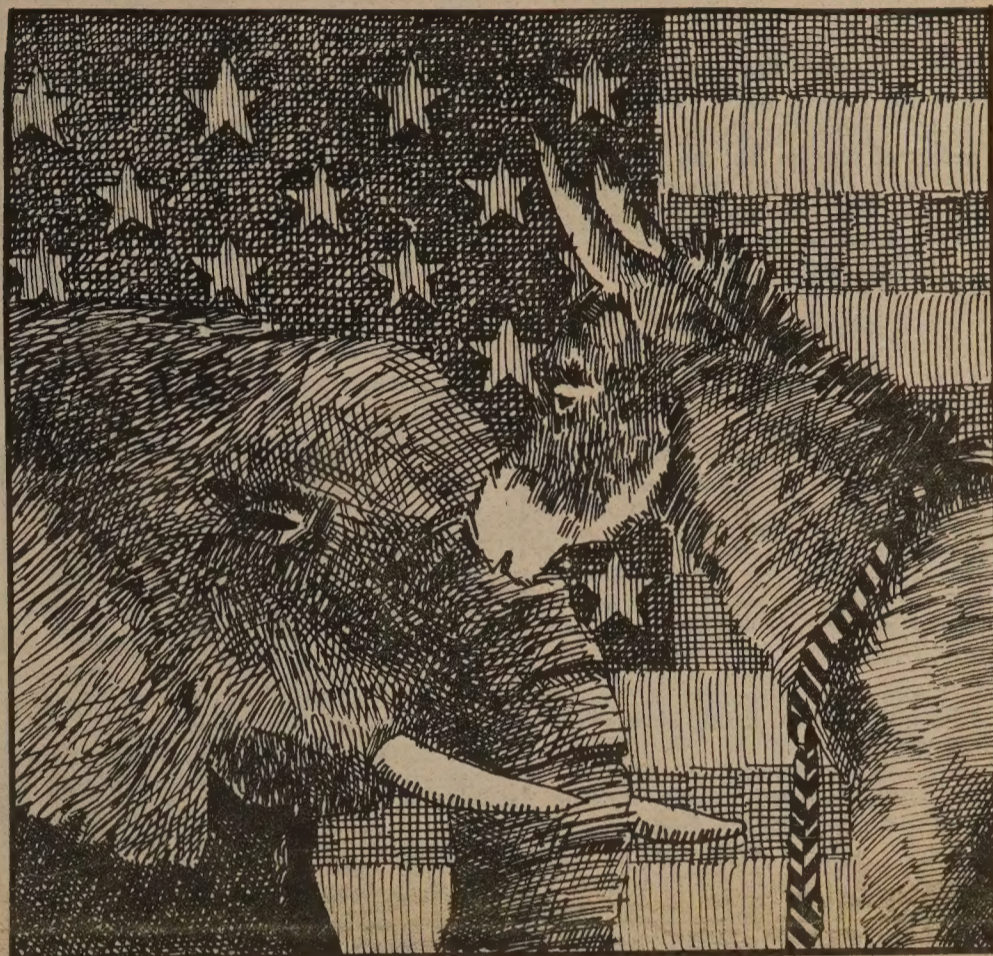
FDR tried in the late 1930s to monopolize his party's presence at all levels of government--campaigning heavily for "New Dealers" in their attempts to overwhelm Congress. President Reagan's "fireside chat" Sunday night on television from the Oval Office was strikingly similar in tone and vision. The enticing partisan plea (with big dollars behind it) did not take hold with Americans, who apparently do not like popular presidents commandeering their votes for the sake of partisanship alone. So called "Republican Realignment"--the making of former Democrats into

permanent Republicans--never lined up. It's as if the country took a cue from the World Series Mets and pulled it out for the Democrats in the bottom of the ninth (with two outs).

The message was not so clear in House races and at the state level. For their part, the Republicans made impressive gains, winning far more governor's races around the nation than their counterparts and losing fewer than 10 seats in the House of Representatives. There, losing has been interpreted as winning, and rightly so. The party not in the White House has historically picked up over forty seats six years into a President's term. By these standards, the Democrats should have won at least 25 seats.

Election '86 will be remembered as the great Democratic comeback. While Republicans failed to hold the Senate, the odds were not in their favor as they had to defend 22 out of the 34 Senate seats up for reelection. The Demos faced similar odds in their defense of the majority of the nation's governorships. And they lost their majority as well. This is not insignificant. Being at the helm of state government can affect presidential politicking in that state; and governors can gain seats for their party in the state legislatures. Perhaps more importantly, whoever controls the state legislatures will be able to reapportion U.S. House districts in their parties' favor when it comes time to redraw the lines after the 1990 national census. This

see Elections on back page



U of U Shanties

U of U students recently won a federal lawsuit against the university for their first amendment rights of free speech. The trial focused on shanties built on the U of U's lawns in protest of apartheid and the U of U's holdings in South Africa. Mike Saperstein and Mark Nielson, who been heavily involved in the controversy over the anti-apartheid movement at the U, recently spoke with Student Review staff member Michele Ballantyne.

MIKE SAPERSTEIN: I had been involved in attempting to make students aware of what was going on in South Africa. Nothing was really going anywhere. Then the shanties went up. Immediately apartheid became a campus-wide issue. It was very clear to us what an amazing device this was. The *Chronicle* was filled with letters debating the issue and the shanties became a focal point of discussion on the campus.

SR: Were there any negative reactions?

MARK: A few days after the first shanty went up it was torn down by some white South African students.

MIKE: We put it back up and erected another one. Then one night in March someone threw a Molotov cocktail into one of the shanties.

MARK: A few weeks later there was another act of arson. They put a flammable liquid on one side of the shanty and it was partially destroyed.

MIKE: After the first attacks on the shanties the U of U chief of police got on television and told the people that we, the shanty activists, were suspects in this case, which was an open invitation to anybody who disagreed with our political view to attack us and feel that they can get off scot free.

STUDENT REVIEW: How did the shanties get started at the U?

MARK NIELSON: Well, on February 24, a group of students got together, inspired by the Dartmouth students who had built shanties on their campus (Cornell came up with the idea), and decided to build shanties as a way of protesting the fact that the university had decided to continue holding investments with companies doing business in South Africa, and to dramatize oppression taking place in South Africa.

SR: What was the reaction to the shanties?

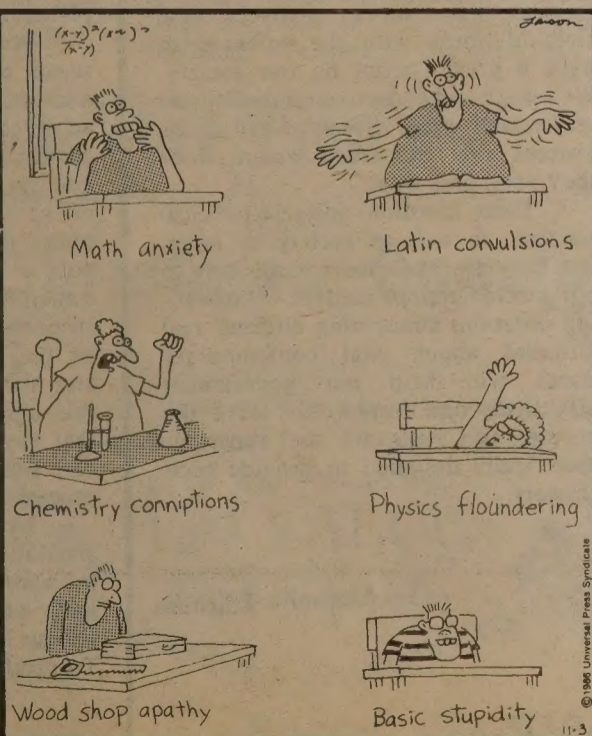
MARK: The initial response was phenomenal. There was enormous activity around them from the very first day. People set up tables and began to amass literature and were collecting signatures our there the very first day.

THE FAR SIDE

By GARY LARSON

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Classroom afflictions

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MARK: In late May another shanty was torn down and then in June all three were destroyed. We were going to do a ceremony rededicating the shanty we had rebuilt and we had all the chairs set up and everyone came and all the shanties were destroyed.

SR: Was anyone ever apprehended or was anything done to find and punish those responsible for the violence on the shanties?

MARK: There were police investigative reports that turned up in the court case. There were a number of ROTC people suspected of being involved and there were other students from the Greek fraternities suspected but in all the documents we were given the names were all blacked out and no one was ever

brought to trial. [Editor's note: This weekend a U of U student was caught and arrested for vandalizing the shanties.]

SR: What brought the issue of the shanties to court?

MARK: Well, on July 14, the institutional council once again addressed the question of doing business with companies doing business in South Africa. At that time they decided they would continue investing but they did tighten investment criteria which governs which stock they can and cannot hold. After this so-called final decision the university administration decided that it was the end of the discussion regarding apartheid and investments; they moved unilaterally to remove the shanties from campus. At that point we decided that clearly our first amendment rights to free expression, and to assembly, and to petition were being violated by the university. It should be remembered that we were granted a permit to have the shanties on campus when they first went up.

SR: On what grounds did the university demand you take the shanties down?

MIKE: They claimed the shanties were an insurance liability and the guarding of them was too costly.

MARK: This obviously wasn't their real concern. We had offered to do things to decrease the liability: fill the shanties in with foam so they couldn't collapse; tear all of them down but one; provide our own security; we even offered to make them portable and bring them on campus during the day and take them off again at night since all the vandalism had taken place at night. All this was refused. They said the shanties must come down. At that point we handed them the lawsuit.

MIKE: I was just going to say that although they did so under the pretense of trying to save the university money for security costs and the liability costs due to the attacks on the shanties, it was certainly clear to everybody in our movement at the time that the university wanted to tear down the shanties to destroy our movement. The debate had been closed. The gentlemen feel that they rule the university and there should be no more student input. They felt they'd made the final decision the they wanted to do what they could to keep us from being a thorn in their side any longer. They realized fully well that the shanties were an extremely effective way to raise the student consciousness and raise student criticism against the institutional council for keeping its investments.

SR: What happened in the trial?

MARK: Judge Alan Anderson ruled that the shanties are a symbolic form of expression and as such are protected by the first amendment. Therefore the university must uphold the rights of the students to have them.

SR: What impact did the court's decision have on your movement and similar movements around the country?

Exit Polls

The success of a representative democracy depends upon responsibility--responsibility not only of governors to the governed, but also of the governed to the governors. In order to be responsible citizens, voters must understand the process of government and politics. Conversely, it is crucial that those officials elected to office know the will of their constituents.

Why?

This week Americans stepped into the polling booth to voice their collective opinion and voted, giving government a quantitative view of their opinions. Outside the booths, pollsters attempted to get qualitative answers that provide a basis for elected officials and others to understand public opinion.

Controversy surrounds the use of exit polls. However, the responsible and ethical use of polls can provide valuable information to elected officials, citizens, and students of public opinion. Simply not enough is known about the process of voter decision-making to ignore the potential of exit polls.

Pollsters should not just try to give the earliest and best prediction of election outcomes; rather, they should attempt to provide insight into public opinion and voter behavior. If this kind of information is provided through exit polling, pollsters become a vital link in the chain of communication between the elected and the electors.

Citizens have a right to communicate with their elected representatives in government. While exit polling is less conventional than writing a congressman, it is still a valid channel of communication for voters. Moreover, due to scientific random sampling techniques, polling provides more accurate and representative information than other forms of communication between citizens and elected officials.

Voting is part of the American democratic process. We vote more often and in more elections for more offices than any other country in the world. Democracy to this extent is a great experiment that deserves to be studied. Voting behavior and public opinion make up a relatively new field of study with the potential to have a great impact on our society. We must take the opportunity to understand more clearly what issues citizens are concerned about, how they vote, and why.

These questions interest political scholars as well as society at large, but they are even more important to our elected representatives. Answering questions concerning citizens' real attitudes about vital contemporary issues will help our government effectively and responsibly serve the people; exit polls are the apparatus specifically designed to provide such answers.

by Michelle Higham

I was interested to hear the rationale given by the major networks for not reporting exit poll results during this year's election. With several profitable avenues for explanation open, they chose to say simply that they couldn't "see any advantage" in continuing the practice. I have to say that this amused me. With all the reasons that could have been given, they chose not to give any reason at all.

Why Not?

Let's try and help them out. What if they were to say, "We realized that by announcing probable results before the polls had closed, we had been subverting the democratic process which all Americans hold dear"? This would be too great an admission of guilt for any ratings-conscious network.

How about one that is more subtle? Now our media representative says, "Upon careful reflection, we have realized that we had completely bought into the methodological problems of current American social science. Analysis by questionnaire is not without problems, and so we have taken a step back in order to obtain some critical distance." This stratagem is even less likely than the first, because our media have been completely coopted by uncritical social scientific approaches. They don't realize that voting "behavior" may not be open to immediate explanation in the same way that the behavior of your car's engine is.

As voters, we need to explore the possibility that exit polls do in fact undermine the democratic process. Let's take a somewhat extreme example: In 1984, Jane, a lumberyard worker in LeGrande, Oregon, was considering voting for Mondale. But as she got home from work, Dan Rather told her, quite convincingly, that based on exit poll results from the Atlantic seaboard President Reagan already had the election sewn up. This news effectively gave her presidential ballot, if she still cast it, the quality of a Yes or No vote in a predestined plebescite.

Announcing exit poll results seems to both diminish the importance of an individual's vote as well as reducing the importance of general participation in elections. In a county that already has 40% to 50% of its voters staying away from the polls, do we need another impetus not to vote? Anyway, isn't there something appealing in letting the suspense build, instead of rushing to be the first one to call the election and the margin of victory? Might this not be especially the case when that rush to "call it" holds the seeds of subversion for the electoral process itself?

Exit polls are clearly the election-time rage of the 80's. Let us hope that they go the way of some of the other fads of our day: stirrup pants, Mister Mister, Raybans, Tropical Sno. . .

by Matt Marostica

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Student Review is an independent student publication dedicated to serving BYU's campus community. It is edited and managed by student volunteers; BYU students from all disciplines are encouraged to contribute to the Review. Opinions expressed are those of the individual authors and do not necessarily reflect the views of the editors, Brigham Young University, or the Church of Jesus Christ of Latter-day Saints.

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see Shanties on back page

Witches and Warlocks at Academy Square

My roommate burst into the room. "Boy, you should see the stuff I saw today!" he panted, "it scared the daylights out of me!"

"What are you talking about?" I asked.

"I went into Academy Square today," he answered, "and saw all the satanic symbols and places where the witches cut up animals and drink their blood."

It sounded pretty incredible to me. "Did you see any blood?" I asked.

"Well, there was one satanic symbol definitely written in blood."

I have to admit, I was skeptical. I have read *Jay's Journal*, and some of my friends who live near the old Academy swear they've seen people go in there clad in long black robes. But do they really cut up animals and worship the devil?

"Do you want to come see for yourself?" he asked.

I jumped at the chance. "Sure, let's go. Just a minute, let me get my camera."

We drove the ten or so blocks and parked on the east side of the buildings. I could see that the windows were mostly all boarded up, and the doors were chained shut.

"We have to go around to the front and enter through the front door," said my roommate, "there's a padlock on it, but it isn't shut."

Great, I thought, Let's enter the front door in the plain sight of all the passers-by on University Avenue. Signs were posted saying "Keep out! Violators will be Prosecuted!" and I didn't really feel like getting arrested. But I wanted to see just what was inside.

We walked around to the front. I took a few pictures of the formerly magnificent buildings. There was a transient sitting on the beehive sculpture out front, his face toward the front door of the Academy, enjoying the afternoon sun. We walked up to him. A massive bunch of keys was hanging down from his pocket, and on his key chain was a star surrounded by a circle.



"That's a satanic symbol," whispered my roommate. We greeted the man, and I asked him if he had seen anyone enter the building while he had been lying there. He answered that he hadn't seen anyone. I asked if I could see his key chain. He looked surprised, but handed it over. Written across the star was the word "Marlborough," so I figured they must be in league with the devil, too. After all, cigarette smoking is against the commandments.

We went up to the front door and walked right in. We were standing in the middle of a great hall. It was covered with torn up books. Maybe witches sacrifice books, I suggested to my roommate, but he just said, "you'll see" and led on. We went upstairs, and via the skyway entered a neighboring building. We were on the third floor,

and there was a room that we had to enter by crawling through a hole in the wall.

This room really was incredible. On the floor was painted a star that was enclosed by a circle. The symbol was probably eight feet in diameter. On the walls there was the usual graffiti spray-painted like everywhere else in the Academy (you know, stuff like "Kill Mountain View," "Stomp Provo!," "Homos Rule," "this way to the orgy room," etc.), but there were also some strange scriptures written on the wall. Tripping over the pigeon dropping-covered boards, I went to the wall and took a few pictures of some of the writing. Most of it was in symbols or a language I couldn't read, but some of it looked like it came out of somebody's bible, but not mine. For instance, the "devil's prayer" was

there ("Our father, who art in hell, etc."), and a verse about suffering the witches to live. Somehow my roommate and I got separated (maybe it was when I sneaked into another room when he wasn't looking) and I heard his frantic whisper-calls (he was afraid someone from the unseen world might attack us if we spoke out loud, so we whispered the whole time we were in there), and I said "Boo" as I jumped out at him.

I guess that wasn't really very funny; I could see he needed to go to the boy's room, right now. Anyway, we walked out into the hall. There was a small circled star, and my roommate said it was drawn with blood. He wetted his finger, and sure enough some of the dried blood came off on it when he touched the symbol. I took a picture of his bloodied finger, the symbol, and his photogenic face.

We toured the rest of the building, and in every room we found more graffiti. I talked him into going downstairs into the dark basement, and we found a room with a million empty egg cartons in it (witches like raw eggs, I guess) and another room with a bed. We went in to what used to be a movie theater, and we found it be vandalized--broken chairs, graffiti, broken glass everywhere.

When we left the building, my roommate suggested that we bring our homely family group up there one night with a gas generator and watch scary videos, like *Halloween*. But there was broken glass everywhere, and I didn't want to have to pull all the little splinters of glass out of my shoes again. Besides, who knows who painted all that stuff and whether the blood we found belonged to some pigeon or stray cat--or some poor little kid. And maybe those circled stars were used for astral projection (leaving your body), or maybe some teen-aged witches really were trying to cast spells on opposing high schools. I'd rather go through the haunted house run by all the inmates from the State Mental Hospital, thank you.

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Where You Can't Hang Out

by James Cromar

Why are there no student hang-outs in Provo? Places like The Yogurt Station, Stan's, and Stevenett's cater to the food demands of students. The Palace and Plastique are exciting dance clubs. And heaven knows we have enough pizza places to keep us fed until the next century.

However with all these businesses targeting the student market, no true student hang-out exists. The establishments listed above, although popular with students, are not places where you would go to spend a few leisurely hours.

For example, the food places give you food but no reason to hang around once you have finished eating. The dance places provide entertainment but no dining. Where can the student go to enjoy good food and music, and also feel comfortable just hanging out?

Why isn't there a jazz club where you can grab an inexpensive meal, engage in stimulating conversation, and enjoy great live music? Why isn't there a Cheers-type pub with a neighborhood atmosphere and TV's all around broadcasting sports events picked up by the satellite dish on the roof? Why isn't there a Viennese-style cafe that serves delicate pastries and decaffeinated espresso, and where you can sit for hours writing letters, reading a novel, or just people watching, and where

you don't feel rushed to clear the table so the next people can come in? These places exist in other college towns. Why not here? Why do we have to go to Salt Lake City to get what we want?

Many college communities have an area of town where students congregate to spend the afternoon or evening. Ask anyone who has been to Westwood in L.A., to Harvard Square in Cambridge, or to Berkeley. Even Boulder, home of the University of Colorado and a town comparable in size to Provo, has the thriving four-block Pearl Street Mall. This downtown section is crowded at all hours with students who are drawn by clubs, record stores, boutiques, and especially by the appealing atmosphere.

What's the difference between Provo and these other college towns? Besides the differences in the level of alcohol consumption and sexual activity, Provo lacks a focal point for off-campus student socializing and shopping. The Library and the Cougarate are usually full of students but these are on-campus. BYU wards and Family Home Evening groups meet many of the social needs of LDS students. But most of us feel consigned to head out to the Mall to hang-out because we think there is nowhere else to go.

For the students who want something more, here are a few things that we can do to make Provo more amenable to our interests.

First, try out the local establishments. If you have an hour between classes, skip the Cougarate and go to one of the little food places that lie on the fringes of campus. Papa DeMarco's, the Mouth Trap, and the Bamboo Hut immediately come to mind as places that are quick, inexpensive, and close to campus yet refreshingly far enough away.

Then, let the management know what you thought of their place. Tell them what you thought of the food, the service, and the general atmosphere. If you do like it, recommend it to a friend. If you don't like it, don't just complain to your friends; tell someone who can actually do something about the place. Managers are always looking for ways to improve business.

Finally, remember that money talks. Businesses go where the money is. The Banana Republic opened a store in the college town of Boulder because they received so many mail orders from there. Rumor has it that an artsy cafe from Salt Lake City may soon open in Provo-Town Square if the owner thinks Provo students will support it.

A final note to local businessmen: BYU and Provo are large enough to support student hang-outs. The students of Provo do have money to spend; they will spend it here or they will spend it somewhere else. The local businessmen that do things to attract students deserve our support.

Personal Ads

(To the fan in the back row): If you are "you," and I am "me" then I believe you have my phone number. If so, give me a call. If you lost it, then run another personal ad and I'll call you.

"The Fun Brunette"

If there is anyone out there who loves to cook, I'm looking for a replacement. Great kitchen, great company. Cook for 4 plus yourself. Dinner 6:00 Mondays. Box 877

Dear J.C. No serious offer refused, eh? Well, that's a good proposition. I am serious and I'm a woman. When do we start? JB

To J.B. Let's see how serious you are. Meet me at Souper's in Town Square at 7:00 p.m. Friday. Wear red. I'll be in blue. JC

Wondering why a certain SWF doesn't ask this SRSWM out herself. Whose responsibility is this?

K.T.: I hope Hayes House is Lido Lodge. I learned a lot that day. Thanks. G.M.

To WSFRM: I'm fairly tall, with blond hair (but a little bit darker in the summer), handsome, and also RM. Give me a call. Jeff 377-0893

Male agnostic seeks female with similar disbeliefs. Box 505.

SRWSM S SO TGTT BJCW. Box 22.

Ravishing young professional woman seeks friend to enjoy herbal teas, gourmet cooking, and backrubs. Part-time basis acceptable. Box 119.

Does anyone want to grade 50 freshman English essays?

Male jogger looking for female companionship on late night jaunts. We'll move slow and take it easy. Box 729.

Address all replies to:

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By GARY LARSON

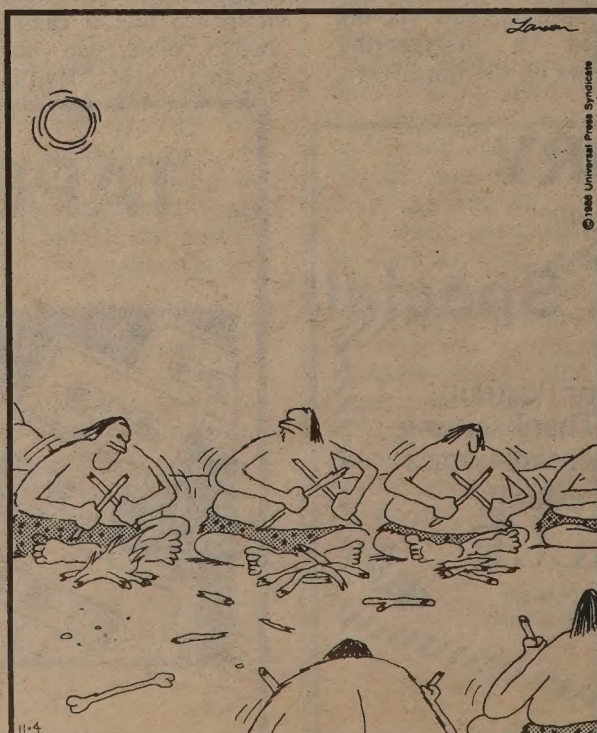
Doonesbury



THE FAR SIDE



Business lunch



Early clock-watchers



"Boy, he even looks like a drowned rat."

For Inquiring Minds

TORTILLAS FOR AFRICA

Distressed by the enormous waste of tortillas at football games, a group has formed to help alleviate this problem. This group, who call themselves "Tortillas for Africa," are planning to gather up the tortillas thrown at football games and send them to Africa. These tortillas will not be used for food, however. They will instead be provided for underprivileged people to throw during sporting events. "In the poorer nations," commented the president of the group, "the tragic situation is that most individuals will never have the opportunity of hurling Mexican bread at athletes. That is, they never will unless the aid is provided. This is why we're concerned."

SECURITY POLICE BUST LIBRARY FOOD RING

In what is being called the biggest sting operation in BYU's history, the security police announced that they had arrested nearly thirty students for possession of food in the library. Chief of Police Mosaiclaw commented, "It was after the new signs [which say that any food or drink will be confiscated] were flagrantly disregarded that we decided to take matters into our own hands." They placed an undercover agent who ingratiated himself into the fifth floor north crowd and was soon exchanging candy bars, cokes, and crackers with many. The chief was relieved that they had been able to catch this group, but he made it clear that the job was far from over. "We just got some of the users," he said, "what we really need are the major suppliers. We've got some good leads however, and we'll get them no matter what the cost." The chief did say, however, that new evidence suggests that many of the students were in close league with some workers at the candy counter of the bookstore. "Apparently, this problem has roots that go deep into the University," he said.

STUDENTS DISCOVER THAT SOME WRITERS ARE BIASED

In an earth-shaking announcement, several Honors students claimed evidence for asserting that certain writers, even some for the *Student Review*, are biased. They described their shock upon reading some authors to find that they were actually influenced by their environment and beliefs. It was terribly distressing that many journalists could not totally remove themselves from time and the world, and that some did not even try to do so. In fact, they reported, many openly admitted that they were biased. Concluding their report with a plea for objectivity, they were asked if objectivity is actually possible. "Sure," replied one student, "anyone who is objective will affirm that objectivity is possible."

BASKETBALL TICKET SALES A ROUSING SUCCESS

"We would like to report that this year's BYU basketball season ticket sales has gone just as planned," announced a Marriott Center spokesman Saturday afternoon. The spokesman stated that the goals in this year's ticket sales were the same as the goals for all the previous years: (1) to waste as much time and cause as much frustration as possible; and (2) to add greater confusion and unnecessary waiting while pretending that all these superfluous procedures actually reduce the time students spend waiting in line. "We could have easily just opened the doors at 6 p.m. and just sold the tickets then, but students would probably have been able to get away by 10:00. Instead we came up with the ingenious idea of making them wait in line until 8:00, and then not let them buy tickets till 1:00 a.m. This way we had students who had to wait until 4:30 a.m. We're very pleased with the results," he added.

Brushes With Fame

Vanessa Deene:

1. While sitting in Clint Eastwood's bar in Carmel, was approached by James Brolin and offered. . . a drink.
2. Was looking at watches in Macy's when Doris Day walked up, stood next to her, and actually "brushed" sleeves.
3. Was buying gas when Michael Douglass pulled up in his Ferrari and gave her a big smile.
4. Was dining with a friend when Clint Eastwood walked by and said "hello."
5. Had a son of Cloris Leachman make eyes at her from across a crowded room.
6. Has a friend who saw Morgan Fairchild eating at the Westwood Haagen-Dazs.
7. Walked behind Bob Seger and the Silver Bullet Band in the San Francisco Airport.
8. Has a friend whose great, great, great grandmother was married to Brigham Young, but sealed to Joseph Smith.
9. Has an aunt who got Donny Osmond's autograph for her (and thought she'd be thrilled).

Student Review Survey

HOW DO YOU FEEL ABOUT STUDENTS BEING DRAGGED AWAY AND INCARCERATED FOR THROWING TORTILLAS AND MARSHMALLOWS AT BYU FOOTBALL GAMES?

Strongly in favor	3.1%	Against	35.9%
In favor	15.6%	Strongly against	29.7%
Don't care	15.6%		

SAMPLE RESPONSES:

"Do people really do that? Are they incarcerated?"

"Tortillas are dangerous because they cook them. But marshmallows are okay."

"It seems so, like Shakespeare said, much ado about nothing."

"Well, gosh, I mean, I just don't think it's that big of a deal, unless they're treating them beforehand to make them dangerous. I was hit by two marshmallows and it didn't hurt me."

"I don't care about BYU football. I always cheer for the other teams. So if they want to be like that, I don't care."

"I mildly agree. Everybody should be incarcerated once."

"I agree because I got hit with one and it hurt. And my boyfriend does it and he's a jerk."

"There has to be a line drawn somewhere. But I have even tossed a few myself."

"It pisses us off because we cheer for the other team and they throw popcorn, ice, diet cokes, and then tell us to shut up! And that denies our freedom of speech." --Dan Busche & Brent Moyes (requested names be printed)

"I think it's disgusting."

"It's dangerous--it could poke somebody's eye out."

"What are you supposed to do? You get excited at touchdowns!"

"BYU Security takes themselves (and our parking lots) 100 times too seriously. Absolutely!"

"Why go to a swimming pool if you don't plan on getting wet?"

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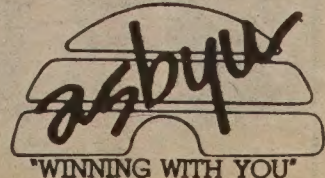
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Deadline for applications:

Monday November 10

Interviews:

November 11, 12, 13

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Tracking Down the Wild Tax Spender

by Mike Bothwell

The ninth and the twenty-fourth of each month are good days for me: they're BYU paydays. But with each paycheck I notice that more money is taken out for Federal taxes. Every tax-payer wonders where all his money goes. This question has gnawed at me recently and I couldn't rest until I found out for sure one way or another. And after calling all over the country, I found out that sometimes no one knows where our money goes.

My particular query was about the recent extensive campaign trip by our President. The expenses of transporting and housing the president and his entourage must be phenomenal. In speaking with a few friends we decided that we (the tax payers) most likely paid for the trip. However, we couldn't be sure, so I made a few calls to our "friendly" Washington bureaucrats.

First I asked two local political science professors if they could suggest some numbers to call. The first didn't have any phone numbers, but felt that the Republican party probably paid some and the rest was absorbed by tax dollars. The second said that it was probably Federal money, but that they undoubtedly justified it by the opening of a Federal building or some other Executive act at each stop. He suggested that I call the Democratic National Committee first as they would most likely know of the abuses.

Sadly enough for me he gave me the wrong number. The area code for Washington D.C. is 202 and their number is 863-2771. The operator sent me hither and thither trying to find someone who knew that the President was campaigning. I finally

hooked up with the head of the research department. He was on another line, but his assistant told me that he (the director) was sure that the money was from Federal taxes and that I could call government operations to confirm the messy details of exactly how much.

My first problem was that the operator didn't have the number for the government operations and thought I was a little silly to ask. I called back the Democrats and a new person said that I would have to call the operator at the House switchboard. That number is 224-3121. The operations committee representative suggested that he didn't know anything about it, but was relatively sure that the Republican party paid for the visits. He also gave me the appropriations committee number.

Having heard this Republican party theory before I decided to call and find out. The representative of the Republican national committee's research department said that the Republican party had nothing to do with it and that it was the candidates themselves who paid for the whole thing; however, he said I could call the White House press department to find out exactly how much was paid.

Of course, he offered a number.

I decided to give appropriations a try. After all, if they didn't know how the money was appropriated, who would? They didn't.

Who would? The lady there said she thought that it came out of Federal money, but didn't know for sure. She transferred me to the Treasury subcommittee representative who sounded like he was of a Republican persuasion and informed me that the candidates paid for it.

He didn't know for sure, but was convinced that I had no right to know, regardless of who paid for it. He suggested that I would do better to trouble someone else about it.

Feeling the brunt of a mounting phone bill I drudged on. I called the White House and was surprised at what I found. I found that the operator had connected me with H.U.D. and they didn't care *what* I wanted to know. On my next connection I found out that the labor department didn't care either. Finally I connected with the White House press department and the director didn't know much about the President taking a trip. She said that she would find someone who knew and have them call me back.

A bit discouraged and drained, I gave up on Washington. Perhaps I would just lay the whole question to rest, unresolved as it was. But I couldn't give up so easily. I decided to pursue someone more local, and as a last ditch effort ask the candidate himself who was paying.

Idaho and Nevada were the two closest bets. At that point I barely had enough money to contact one and picked Nevada. Unable to remember the candidate's name, I called the state Republican headquarters in Carson City. The director there leaned in the direction of Federal money, but preferred to transfer me to a Santini (the candidate) representative.

She said that she didn't know who paid but assumed that the Republican party or someone else had. However, there was hope: she said that the director of the campaign would know for sure.

He was in Reno. When I talked to him he was sure that the campaign

had paid, but he didn't deal with finances. Grace, the director of public relations, without a doubt would know. She was based in Las Vegas.

Then the man from the White House called and told me that the candidates themselves paid, but didn't know for what nor how much. I decided that the "all-knowing" Grace from Las Vegas would be my last call. I desperately hoped she would live up to her name and end the madness. She was curious as to my motive and toyed a while with my reasoning. Then she said, "Last time we paid \$100,000, but that was for a fund raiser. This one's different. . . it's a free deal."

My curiosity was finally satisfied. I could rest easy . . . or could I? I had easily blown \$30--and what had I learned? I called Grace's number back and asked for the financial department. The lady there said that she didn't know, but the financial coordinator who was in Reno would know.

I'd come full circle so many times, I just had to make one more call. I called Reno and the lady confessed that she was not the financial director nor anything like that, but she did know that the campaign paid. She didn't ever see a break-down, but the last time the President came the government sent an estimate 48 hours in advance and the campaign funded it.

That was the extent of my calling. I began as a poor, uninformed college student and ended a poorer, uninformed college student.

The lesson? No one knows where our money goes.

Doonesbury



Erratum: The front page article "Elections: Trick or Treat?" in the October 30 issue of *Student Review* was missing several lines between the front page and its continuation on page 12. The text, with the mistakenly deleted section italicized, should read:

Another "trick" of politicians at election time is the hex. It often isn't enough for the candidate to be posing as something he isn't, he also needs to cast a spell on his opponent. The idea of such witchcraft is akin to posturing, but this time for someone else: make the opponent out to be everything the electorate doesn't want him to be. Casting the spell typically involves labeling and mud-slinging. The procedure is calculated, deliberate, and often independent of the truth.

Women in Politics: Not an Issue

by Michelle Gardner and Becky Noah

"Women were designed to be wives, mothers, and homemakers and therefore are in need of masculine help to make their way through life." While such a statement may be preposterous by today's standards, just twenty years ago it was taken quite seriously. Helen Andelin's book *Fascinating Womanhood* preached this doctrine of feminine subservience. Reprinted twenty-seven times, its popularity may lend insight into why women's active participation in business and political realms has been so slow to evolve.

Fortunately, women--formerly the silent majority of the American population--have spoken out publicly and entered the political arena. This week's election, touted as the first test of the impact of Ferraro's candidacy, saw more and better qualified female candidates running than ever before. Even those not able to capture statehouses and Congressional seats proved by their very candidacy that there really is a Ferraro legacy. With such a past, what is the outlook for women's politics in the future?

Traditionally, the dispute over the female role in society has centered on the responsibilities of motherhood. As late as 1973, political analysts worried that Colorado Representative Pat Schroeder's young children would interfere with her governmental responsibilities. In fact, children were generally regarded as an anathema to an extended political career.

Other family responsibilities traditionally held by women such as managing a home and supporting a husband have deterred women from investing the time necessary to launch political careers of their own. Conversely, it has always been desirable and even commendable for a woman to devote considerable time away from children and home to campaign for a husband running for office. This kind of a double standard has perpetuated limited female political involvement.

In addition to social challenges, female candidates face unique political barriers. For example, fundraising has plagued female candidacies in the past. "No one thinks the woman can win, and they won't give her the bucks unless they think she can win, and she can't win unless she gets the bucks," notes pollster Gary Hoggard. This vicious circle means fewer PAC dollars for female candidates and forced reliance upon nickel-and-dime contributions... no match for the big-time donations male counterparts take in. Budget-conscious female candidates must then resort to less effective grass roots political tactics such as door-to-door campaigning and extensive use of volunteers. Such poorly-financed campaigns can rarely stage the media blitzes needed to clinch tight races.

The entire issue of political access also becomes important here. "Old-Boy" networks represent a very real barrier to aspiring female politicians. Money, support, and

influence are simply not as available to female candidates as they are to males ones.

Such political and social barriers are slowly being broken down. For example, though Paula Hawkins initially had difficulty working with the "Good Ol' Boy" Southern political machine, she was increasingly able to work within the system throughout her term and did not appear significantly hurt by it in her campaign. Another Republican woman, Linda Chavez, was extremely successful in using her Washington connections to tap GOP funds to support her bid for the Maryland senate seat.

We are encouraged by Mikulski's win bringing the total number of female Senators to two. However, there were three women Senators in 1954. In fact, since 1920 there have almost always been women in Congress. Why is it then that the 99th Congress had only two female senators out of one hundred? And why only twenty-three representatives out of 435?

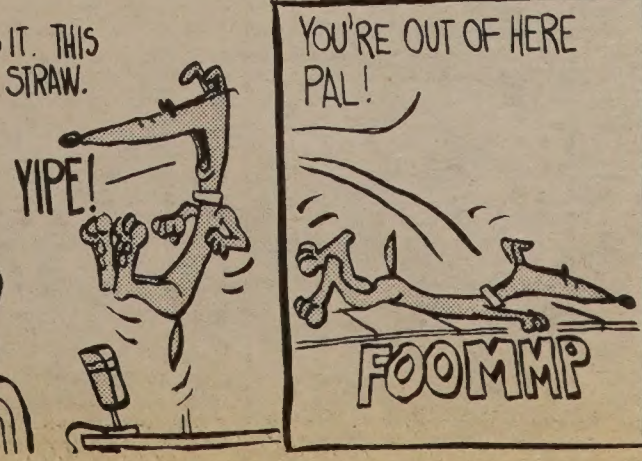
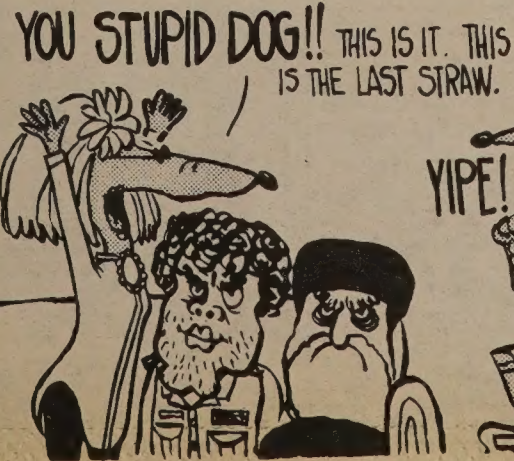
National women's leaders laud this election year as the best for women since universal suffrage was granted. But why has progress been so slow and why is there such fascination with the concept of a woman candidate? Why is gender still an issue? Why is this editorial necessary anyway?

We believe the legacy of reformers and pioneers--first-timers like Susan B. Anthony, Shirley Chisholm and Geraldine Ferraro--requires us to strive for a gender-blind society. Such inspiring examples cannot be ignored.

And their legacy does not demand that female candidates always win. Quite the contrary. We feel Ferraro won for women by being defeated for Vice-President. Her defeat showed that neither of the sexes will vote for a woman simply because she is a woman. Rather, they vote for a candidate whom they feel is qualified for office. We are encouraged by the continuation of that trend this year, as evidenced in Nebraska where voters ignored national media hype over the two-woman gubernatorial race. Instead they focused on the issues, something which Americans are growing more and more capable of.

The '86 election has proved the electorate capable of focusing on issues over gender. We applaud such efforts. Let's keep the momentum going.

Moles



Editorial Poetry

The Harvest

Out in the brown fields
They gather in the harvest:
Broad strokes designed to sever all the life lines
At their crowded, stalky bases.

It's a good year.
Grunty smiles form with each stroke--
faces caught in the thrusting and cutting--
as trained tools swing with skill.
Their eyes scan the task, outward to immensity,
millions and more of the thin, golden shafts
will ready and ripen each year,
and must be hacked and hewn.

The workers have vast experience
(their fathers and their's before
spent long harvest days in this fashion)
and they know the manner of men.

Harvesting has to be.

It is only the young boys who balk
at the time-worn task at hand.
And they, of course, will learn.
Harvesting has to be.

With time will come conditioning
for the feel of a full, rounding thrust.

Yes, history is on harvesting's side:
years of the sweat and blood
will teach satisfaction, mixing
to form a curious attachment.

They gather in the harvest:
Broad strokes designed to sever all the life lines
at their crowded, stalky bases.
Out in the killing fields.

Editor's Note: Your response in the form of letters and opinions is welcome. Though there are no binding guidelines for these entries, we're looking for unique, articulate thought, and prefer that you be concise. It must again be emphasized that the Student Review has no editorial stance--we want and try to publish a broad variety of viewpoints. Obviously, however, we are limited by what you contribute.

by Allan Olsen

Capsule Reviews

by Paul Manwaring
and Ryan Wayment

Billy Idol - *Whiplash Smile*

Billy is getting better. I mean, I can't really take the guy seriously on one level, but on another level he's a lot of fun. Since you can't stay on one level all the time, there is value in Idol rock. I can get into this album, particularly a couple of more basic songs which I think reveal more of his musical charm.

--P.M.

Non-stop. This album makes you want to go see Billy Idol when he tours. It doesn't offer any great insights about the human condition, but it gets your blood pumping, and maybe that's enough.

--R.W.

Frankie Goes to Hollywood - *Liverpool*

They'll be playing it at Plastique for a while but nobody will remember it eight months from now.

--P.M.

Kansas - *Power*

I honestly don't know what to say about this one. It wasn't at all bad. The lyrics seemed quite nice. It's still their old sound, yet it stands up to newer metal bands. I didn't mind it at all, but I didn't really like it either. So sue me.

--R.W.

Pete Townsend - *Deep End Live*

This is not just another live album. This new release also has four new (for Pete) songs including "After the Fire," previously recorded by lame duck bud Roger Daltrey (Pete wrote it and does it ten times better), and a great version of the Beat's "Save it for Later." Even though this is a "live" album, it stands on its own very well.

--P.M.

Pretenders - *Get Close*

Hearing this album is confusing at first, you think, "This is new Pretenders?" You immediately get defensive and say, "I don't know about this." Then you listen to it again (listening closely to the words) and you say "wait, I think I'll listen to this again. Then you listen to it again and you like it. It's different, but it's very good--in a different sort of way. But I must say though that I do hope that Chrissie doesn't completely leave the classic Pretenders sound behind.

--P.M.

Very different than the "from the gut" feeling of old Pretenders records, but very honest and moving just the same. (Especially side two.) It's where Chrissie is at now-a-days. She's not sleeping on bus stop bathroom floors and kicking in police car windshields. She's in her thirties and has two children. The music's gonna sound a little different, and it does.

--R.W.

Robin Williams - *Live at the Met*

Very funny. I laughed a lot. Williams has developed a "Carlin-esque" style of preaching which works well. The language might be a stumbling block to some people, so be warned.

--R.W.

Stabilizers - *Tyranny*

This album is synth/pop/Rush-like. I didn't like it at all, but they say it's selling a lot. Maybe so--stranger things have happened.

--R.W.

I could not stand listening to this album.

--P.M.

Warren Zevon - *A Quiet Normal Life (the best of)*

You'll love this well put together "best of" if you are familiar with Warren Zevon's great stuff. Although you could never fit everybody's favorite songs in one "best of," this one doesn't do a bad job in offering a comprehensive sample of Warren Zevon greats. If you haven't heard of Warren Zevon before but are in the market for great music in the traditional rock spirit with the extra of incredibly insightful lyrics, I would recommend this as an introduction to Warren Zevon. You'll like it.

--P.M.

New releases coming soon: Adrian Belew, Bruce Springsteen ('75-'85), David Byrne, Debbie Harry, Dweezil Zappa, Elton John, Falco, Jason and the Scorchers, Meat Loaf, Paul Young, Steve Miller Band, and XTC. Also, start saving your pennies now--any week now Bob Geldof is releasing a record. Need I say more? (Don't worry, I will!)

new music provided by

Pegasus Records

Theater Review: *Uncle Vanya*

by Greg Wilde

The BYU production of Anton Chekhov's *Uncle Vanya* is a good experience in theater. Chekhov, however, isn't for everyone. Chekhov's *Uncle Vanya* is not free and easy escapist entertainment, but it is a quality show for a listening audience that enjoys drama.

Chekhov has filled *Uncle Vanya* with many well written "real life" characters. I am sure the experiences of the characters are very real for some people, but they weren't for me. Their situations were so foreign to me, I thought to myself, "this could only happen in Russia," even though reason told me that's not true. Although I was unable to directly relate with any of the characters, I was able to empathize with them--a compliment to Chekhov's skill.

Chekhov's play, however, is better than this production. There were a number of forgivable reminders that I was in a theater watching a play, but even beyond that, some of the character motivations had me confused. For example, when Vanya brought Yelyena flowers, I wasn't sure why he was suddenly up front with his devotion. Also, Vanya's attempt to murder his brother seemed a little extreme in the context of

this production. This is probably the result of a cut script. From my prior reading about the play, I understand that there was more going on between Vanya and Yelyena than a few flirtatious passes. I can understand cutting certain things from the script, but the motivation for attempted murder was simply not developed.

The acting of G. Webster Latimer (Dr. Astrov) was the strength of the production. He played his part convincingly and well. Latimer's portrayal of the doctor outshone even the acting of the lead, Mitchell Hudson (Vanya). Hester Devenport (Nanny) was the gem of the show. Her part was relatively insignificant to the plot, but when she was on stage she set the tone of the play with delightful genuineness.

Uncle Vanya has many well developed themes which alone make it worth seeing. Major themes include selfishness versus sacrifice; the wrong solution is worse than the original problem; and productive rest is as important as productive work.

If you are looking for some high-brow entertainment, I can recommend *Uncle Vanya*. I left the play feeling educated and thinking my time was well spent. But if you need entertainment with a lot of action and fast lines you'd better stick with television.

Movie Review: *Peggy Sue*

by Lee Ann Elliott

Peggy Sue Got Married, starring Kathleen Turner and Nicholas Cage, is Francis Coppola's most recent contribution to the film world. The film unsuccessfully combines two genres, adventure and melodrama, into a quasi-realistic film.

Peggy Sue Got Married begins when Peggy Sue is forty-two years old and at her high school reunion. There she reminisces with old friends, revealing her past loves and dreams, spouting the cliché, "if I knew then what I know now, I would have done a lot of things differently." She then faints at the reunion, and is transported back to 1960, her senior year in high school.

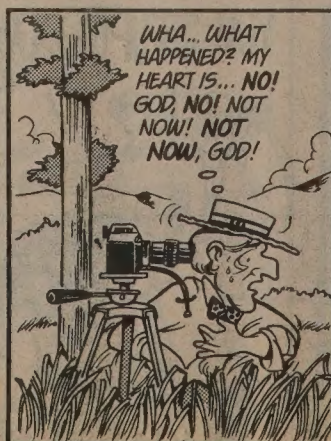
The bulk of the film is highly reminiscent of Spielberg's *Back to the Future*. Peggy Sue makes many references to 1986 and her present problems, and it seems for a while that many of those conflicts will be resolved during her sojourn in the past. Instead, she encounters many of the people now in her future, but character development is unresolved. She simply has a series of run-ins with old friends, and doesn't really further the plot in any meeting.

John Barry's musical score combined with hits from the late 1950's reinforces the conflicting nature of the film. The soundtrack jumps back and forth between sobriety and comedy, and allows for few truly meaningful scenes.

Nicholas Cage's portrayal as Peggy Sue's husband successfully illustrates why Peggy Sue married him twenty-five years before. His character is charming, and his portrayal as both a high school student and a middle-aged husband is the most convincing in the film.

Peggy Sue Got Married investigates the universal reflection, "if I knew then what I know now . . .," and perhaps what we really would do differently. As a theme, it had a lot of potential that was unfulfilled by the unrealistic plot of the film.

Doonesbury



Led Zeppelin: '70s Self-Indulgence for the '80s

by Julie Turley

Standing in my local record store, I flip languidly through the rows of shrink-wrapped discs. The Screaming Blue Messiahs, Simply Red, Bon Jovi's new album, etc., etc. . . . Nothing intrigues me. My visceral emotions are not ignited. Sixties throwbacks like The Three O'Clock have lost their novelty. The sixties revival has "psychedelic-ed" itself out. A wave of stagnation has swept over the music scene. Want my prediction? The seventies.

Yes, I'm gearing up for the return of the seventies, and what better way to celebrated the "Me Generation" then with the kings of un-retrained hedonism, Led Zeppelin. I flip through the records and reach

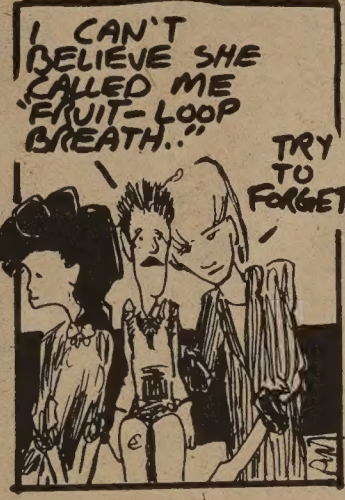
the L's. Ah yes--*Houses of the Holy*, *Led Zeppelin II*, *Physical Graffiti*. . . the memories come flooding back. I get a slight head rush. Led Zeppelin is the freshest thing I've heard in years.

Releasing their first album in 1969, Led Zeppelin got off to an explosive start, giving them enough momentum to thunder through Water-gate, the Carter administration, and disco in one swift bell-bottomed leap. They can be credited with bringing the roots of today's heavy metal into fruition. Their blues-based, "heavy on the guitar riffs, dude" version of rock and roll was a merging of the band's initial musical philosophy: to produce a sound that was simulta-neously heavy and light. Hence, the name Led Zeppelin, and the electrify-ing combination of Robert Plant's

soaring vocals and Jimmy Page's searing guitar.

In an era where bands like U-2 and Sting make seemingly whole-hearted attempts to be quasi-political by piously singing for a "cause," the music of Led Zeppelin is even more appealing. I'll take a band who doesn't even *pretend* to subscribe to any nobler ideals. I'll take a band whose main concerns are "livin', lovin'," gettin' a "whole lotta love," lovin' some more, and building an idyllic stairway to heaven. Now this is real life. And this is real ROCK AND ROLL. YEAH!

So dig out your scratchy copy of *Presence*, sit back in your furry bean bag chair with a book of Rod McKuen's poetry, turn on your lava lamp and indulge in the sound and sense of the seventies.



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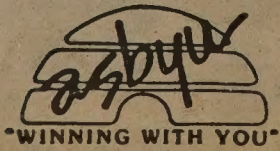
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A Conversation With Walter Kempowski

Editor's note: This is the second in a two part series on the visit of Walter Kempowski to BYU's campus.

STUDENT REVIEW: First of all, why are you here at BYU?

KEMPOWSKI: I was invited by Professor Keele, who I have known since 1981, and who is making a concordance of my works. I like the atmosphere of BYU--there's nothing like it in Europe. First, the climate is wonderful--the air is clean and that makes it easier to think. Secondly, it's nice to be away from Europe. There the radio and television broadcast stories every day that lead one to believe that the end of the world is near. Then of course the university itself. It's wonderful that a place of learning exists where worldly ideas can be discussed from a religious viewpoint.

Of course, the great work that Professor Keele is doing is the real reason I'm here. No other university, not even in Germany, has done so much with my work. That is something that is very nice for an author.

SR: No other university in Germany?

KEMPOWSKI: Not with my work. And so with the atmosphere, the friendly reception, and this great work that is completely fulfilling for me, and the fact that I get to travel with my daughter makes this trip very very good.

SR: You have written books about the Nazi era of German history. How do the Germans feel about World War II?

KEMPOWSKI: The older generation that experienced the war doesn't like to think about it, the next generation that grew up during the war remember it as the big adventure. The youth today don't care much about it. It was too long ago.

SR: People don't talk about it?

KEMPOWSKI: Yes, they do, but mostly in a confused way. Everyone agrees that the Nazis were criminals, but some have the idea that the Germans are the worst people in the world. That is wrong. Whoever says that is making a very serious mistake. Every nation has its dark spots.

SR: Do you see your books as a means of getting away from the feeling of guilt that the war generation of Germany feels?

KEMPOWSKI: No. If those feelings exist, the individual must determine how he can get over them. My work is simply to explain. Writing means simply to organize chaos. That is the purpose of my writing.

But I don't believe that many people feel guilty about the war. Most of the people who fought for Germany were forced to do so. There were a few who went to war for the adventure, even fewer out of love of the government, especially after the war had started. Most people went to war because they had to, against their will.

When a country comes under the power of a dictator, it is very hard to regain its freedom. Sometimes it takes a hundred years. For that reason I saw the American bomber pilots as liberators. I never considered them enemies, even though they were dropping bombs on me. That's why we were all so disappointed when the Americans finally came and declared that all Germans were criminals. We had to prove our innocence, that we were fighting against the Nazis. That was ridiculous. The Americans that I met later weren't like that. The soldiers sometimes forget that they represent the entire United States.

SR: About your writing. Professor Keele, among others, almost dissects your work. Who is responsible for giving meaning to a piece of literature, the writer, the reader or the scholar?

KEMPOWSKI: All three. I once saw a farmer who had used his entire barn to build a huge machine. He

used bicycles, saws, hammers, everything imaginable. You would push a button in the front and the machine would start working, things would spin and noises were made. He worked his entire life on this machine. Sometimes I feel my work is like that. The farmer was always happy when people would come to visit so he could explain it to them. And I can imagine that when a machine is so big that new discoveries are always made. That's not a bad thing--that's actually the reason the machine was built.

The best thing that can happen to an author is that his work is read in detail. Even when the reader points out mistakes in the writing, or even when he criticizes the work. The fact that people care about what you are writing, that is a reassurance that your work is affecting people.

SR: So you appreciate people trying to interpret your work?

KEMPOWSKI: Yes. I'm happy that some read my books just as a story--childlike, naive. I'm happy about those who read my books and dissect them because I have a good conscience. I know that my machine is well put-together. If people look around, they may find a few mistakes, but no huge ones.

SR: While you are here, you are working with some students who are writing about your work. Have you read their interpretations?

KEMPOWSKI: Yes, and I must say that they are doing very fine work. I've worked with them some and have tried to help them see even farther into my writing, but I was amazed at the insights they came up with on their own. They just need to go further now.

The Top 20

This Week	Last Week
1. Marie's personal comeback	-
2. Sleeping in	-
3. Banana Republic catalogues	-
4. "The Far Side"	6
5. Mid-calf length skirts	-
6. The Human League - "Human"	-
7. New York Seltzer	-
8. Howard Jones' new video	-
9. "Moonlighting"	-
10. Mozart	-
11. Checks from home	-
12. Boyd K. Packer	-
13. Chocolate	-
14. BYU Volleyball teams	18
15. Black leather	-
16. "True Confessions"	-
17. David Bowie	17
18. Getting published in the Review	-
19. The Good Earth Cafe	-
20. The Smithereens	-

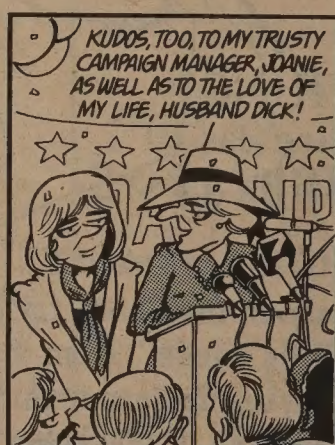
TOP SONG REMAKES: 1986

Bananarama's "Venus" --fun.
Howard Jones' remake of "No One is to Blame" --sensitive.
Robert Palmer's "I Didn't Mean to Turn You On" --sexy.
The Police's remake of "Don't Stand So Close To Me" --interesting.
Run D.M.C.'s "Walk This Way" --innovative.

BOTTOM SONG REMAKES: 1986

The Beach Boys' "California Dreamin'" --repetitive.
Doctor and the Medics' "Spirit in the Sky" --uninspired.
The Far Corporation's "Stairway to Heaven" --Why?
Lionel Richie's remake of "All Night Long" (a good song) as "Dancing on the Ceiling" --a pale imitation.
Anything by Wierd Al Yankovic --He must get very bored.

Doonesbury



See-more
JAZZ

Thursday, November 6, 7:30 pm
Madsen Recital Hall
Admission Free

Coupon

4

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EXPIRES NOV. 22, 1986

This calendar is presented as a public service, and is subject to change. Please call each establishment beforehand to verify time and date.

Asterisk (*) indicates a free event.

We would like your feedback on the calendar. Where do you like to go out? Which are your favorite clubs? Let us know and we'll get it in the calendar. Call 377-2980.

Theater

*Are the Meadowlarks Still Singing? -Hale Center Theatre, SLC Performances Sundays at 7:30
 Five on a Honeymoon -Hale Center Theatre, 2801 S. Main, SLC 8:00 p.m. Fridays and Saturdays, October 3 through November 22. Adults \$4.50, children \$3.00
 Greater Tuna -Brickyard Plaza Theatre, 13th E. 3200 South, SLC 8:00 performances Thursday-Saturday November 7 through December 11. Tickets \$5
 *Just Out of College -Nelke Experimental Theatre 5:30 performances November 6, 7 & 8
 Little Red Riding Hood -Hale Center Theater, 2801 S. Main, SLC 1:00 p.m. Saturdays thorough November 15. \$3.00
 Macbeth -Pioneer Memorial Theatre, 300 S. University St., SLC October 29-November 15 8:00 p.m. performances daily except Sunday, 2 p.m. matinees November 8 and 15.
 The Maids, performed by the New Shakespeare Players -Art Barn, 54 Finch Lane, SLC 8:00 p.m. performances Thursday through Saturday October 30-November 9.
 Original Children's Play -Brickyard Plaza Theatre, 13th E. 3200 South, SLC Matinee performances at 1 & 3 p.m. November 8, 15 & 22.
 Rhapsody in Blue, presented by Salt Lake Repertory Theatre-Symphony Hall, SLC 7:30 p.m. performances October 29, 30 and November 12, 13.
 Uncle Vanya -Margett's Arena Theater 7:30 performances October 30-November 15 daily except Sunday and Monday. 4:00 p.m. matinee November 10.

Thursday, November 6, 1986

Concerts

*SEE-MORE Jazz -Madsen Recital Hall 7:30

Dance/Party

The Palace -Country Night
 Plastique

Film

Allonsanfan (Italian) -International Cinema, 250 Kimball Tower 5:35
 The Belle of Amherst (English) -International Cinema, 250 Kimball Tower 3:35 (Lecture on "The Belle of Amherst" at 3:00.)
 The Color Purple -Varsity I Theatre 5:00, 8:00
 Puerta Joven (Spanish without subtitles) -International Cinema, 250 Kimball Tower 7:45
 Vagabond -Blue Mouse, SLC 5:15, 7:15, 9:00
 *Witness to Apartheid -Moot Court Room, 303 J. Reuben Clark Bldg. 11 a.m.

Opera

"Gianni Schicci" and "Suor Angelica," operas by Puccini -De Jong Concert Hall 7:30 p.m.

Lectures

*Ken Hatch, President and CEO, KIRO, Inc. -151 Tanner Bldg. 4 p.m.

Sports

BYU Men's Basketball, Varsity Preview -Marriott Center, 7 p.m.
 BYU Women's Tennis, Hamilton Tournament -All day.
 BYU Women's Volleyball, vs. New Mexico -Smith Fieldhouse 7:30
 Hockey, Golden Eagles vs. Flint Spirits -Salt Palace, SLC 7:30

Theater

*Just Out of College -Nelke Experimental Theatre 5:30 p.m.
 Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 The Maids -Art Barn, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

Miscellaneous

*Spheres of Influence Conference: Wilkinson Center

Friday, November 7, 1986

Concerts

*Concerts Impromptu -Memorial Lounge, Wilkinson Center 8-10 p.m.
 *David J. Rogers, organist from England -Temple Square Concert Series, Tabernacle, SLC 7:30 p.m.
 Utah Symphony, Leon Fleisher guest conductor -Symphony Hall, SLC 8:00 p.m.

Dance

"Coming of Age," presented by Repertory Dance Theatre -Capitol Theatre, SLC 8:00 p.m.

Dance/Party

Friday Night Live -Wilkinson Center
 The Palace
 Plastique -Modern Music

Film

Allonsanfan (Italian) -International Cinema, 250 Kimball Tower 3:00
 The Belle of Amherst (English) -International Cinema, 250 Kimball Tower 7:20
 His Girl Friday -Film Society, 214 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID
 Pretty in Pink -Varsity II Theatre, JSB Auditorium 7:00, 9:30
 Puerta Joven (Spanish without subtitles) -International Cinema, 250 Kimball Tower 5:10, 9:20
 Short Circuit -Varsity I Theatre 4:30, 7:00, 9:30
 Vagabond -Blue Mouse, SLC 5:15, 7:15, 9:00
 Warren Miller's Beyond the Edge -Marriott Center 8 p.m. \$5

Lectures/Discussion

*Cafe PSA - 7th floor lounge, Poli. Sci. Dept., Kimball Tower 12 noon Bring your lunch.

Opera

"Gianni Schicci" and "Suor Angelica," operas by Puccini -De Jong Concert Hall 7:30 p.m.

Sports

BYU Women's Swimming, vs. Nebraska -Richards Bldg. Pools 5 p.m.
 BYU Women's Tennis, Hamilton Tournament -All day.
 BYU Women's Volleyball, vs. New Mexico State -Smith Fieldhouse 7:30
 Hockey, Golden Eagles vs. Flint Spirits -Salt Palace, SLC 7:30
 Swimming, Blue-White Meet -Richards Bldg. Pool 3:30 p.m.

Theater

Five on a Honeymoon -Hale Center Theatre, SLC 8:00 p.m.
 Greater Tuna -Brickyard Plaza Theatre, SLC 8:00 p.m.
 *Just Out of College -Nelke Experimental Theatre 5:30 p.m.

Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 The Maids -Art Barn, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

Miscellaneous

Annual Ski Swap -Park City
 Ski Swap -Marriott Center 5-10 p.m.

Saturday, November 8, 1986

Concerts

*Musica Antiqua, ensemble music from the Renaissance period-Temple Square Concert Series, Assembly Hall, SLC 7:30 p.m.
 Sawyer Brown and Michael Martin Murphy -University of Utah Special Events Center, SLC
 Benedetto Lupo, pianist -Madsen Recital Hall 7:30 p.m.
 Utah Symphony, Leon Fleisher guest conductor -Symphony Hall, SLC 8:00 p.m.

Dance

"Coming of Age," presented by Repertory Dance Theatre -Capitol Theatre, SLC 8:00 p.m.

Dance/Party

The Palace
 Plastique -Modern Music

Film

Allonsanfan (Italian) -International Cinema, 250 Kimball Tower 9:20
 The Belle of Amherst (English) -International Cinema, 250 Kimball Tower 5:10
 His Girl Friday -Film Society, 214 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID
 Puerta Joven (Spanish without subtitles) -International Cinema, 250 Kimball Tower 3:00, 7:10
 Pretty in Pink -Varsity II Theatre, JSB Auditorium 7:00, 9:30
 Short Circuit -Varsity I Theatre 4:30, 7:00, 9:30
 Vagabond -Blue Mouse, SLC 5:15, 7:15, 9:00
 Warren Miller's Beyond the Edge -Marriott Center 8 p.m. \$5

Opera

"Gianni Schicci" and "Suor Angelica," operas by Puccini -De Jong Concert Hall 7:30 p.m.

Sports

BYU Football, at Hawaii, 7:30
 BYU Women's Tennis, Hamilton Tournament -All day.

Theater

Five on a Honeymoon -Hale Center Theatre, SLC 8:00 p.m.
 Greater Tuna -Brickyard Plaza Theatre, SLC 8:00 p.m.
 *Just Out of College -Nelke Experimental Theatre 5:30 p.m.
 Little Red Riding Hood -Hale Center Theater, SLC 1:00 p.m.

Macbeth -Pioneer Memorial Theatre, SLC 2:00 & 8:00 p.m.
 The Maids -Art Barn, SLC 8:00 p.m.
 Original Children's Play -Brickyard Plaza Theatre, SLC 1 & 3 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

Miscellaneous

Annual Ski Swap -Park City
 Ski Swap -Marriott Center 12-9 p.m.

Sunday, November 9, 1986

Music

*Mormon Tabernacle Choir Broadcast -Tabernacle, SLC 9:30 a.m. (Be in seats by 9:20.)
 *Temple Square Organ Recital -Tabernacle, SLC 4:00 p.m.

Theater

*Are the Meadowlarks Still Singing? -Hale Center Theatre, SLC 7:30

Monday, November 10, 1986

Concerts

New Order -Fairgrounds Coliseum, SLC 7:30 p.m.

Film

Pretty in Pink -Varsity II Theatre, JSB Auditorium 7:00, 9:30
 Short Circuit -Varsity I Theatre 4:30, 7:00, 9:30
 Why Do Birds Sing? -Monte L. Bean Museum 6, 7 & 8 p.m.

Theater

Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 4:00 p.m.

Tuesday, November 11, 1986

Concerts

Deseret String Quartet -Madsen Recital Hall 7:30 p.m.
 *Benedetto Lupo, piano -Temple Square Concert Series, Assembly Hall, SLC 7:30 p.m.
 *Wind Symphony -De Jong Concert Hall 7:30 p.m. Tickets required. Available at Music Bos Office.

Film

Short Circuit -Varsity I Theatre 4:30, 7:00, 9:30

Forum/Lectures

*Alston Chase, Author of Playing God in Yellowstone -Marriott Center 11 a.m.
 *Robert L. Rice, President, Rice Melley Enterprises -151 Tanner Bldg. 4 p.m.

Sports

Basketball, Utah Jazz vs. Dallas - Salt Palace, SLC 7:30 p.m.
 BYU Women's Tennis, vs. New Mexico -1 p.m.

Theater

Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

Wednesday, November 12, 1986

Concerts

*Brassworks -Madsen Recital Hall 7:30 p.m.
 Chic Corea & Alan Holdsworth -Kingsbury Hall, University of Utah Campus, SLC
 *Repertory Orchestra -De Jong Concert Hall 7:30 p.m. Tickets required.
 Rhapsody in Blue -Symphony Hall, SLC 7:30 p.m.

Dance/Party

The Palace -Ladies' Night
 Plastique -Ladies' Night

Film

Desert Hearts -Blue Mouse, SLC 5:15, 7:00, 8:45
 Martin Fierro (Spanish) -International Cinema, 250 Kimball Tower 3:00
 Oedipus the King (English) -International Cinema, 250 Kimball Tower 5:30, 9:20
 Rikisha Man (Japanese) -International Cinema, 250 Kimball Tower 7:20
 Short Circuit -Varsity I Theatre 4:30, 7:00, 9:30

Theater

Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

Miscellaneous

Tunes at Noon -Cougar Eat 6 p.m.

Thursday, November 13, 1986

Concerts

Collegium -Madsen Recital Hall 6 p.m.
 Fresh Aire -Capitol Theatre, SLC 8 p.m.
 Rhapsody in Blue -Symphony Hall, SLC 7:30 p.m.
 Synthesis -De Jong Concert Hall 7:30 p.m.

Dance/Party

The Palace -Country Night
 Plastique -Modern Music

Film

Desert Hearts -Blue Mouse, SLC 5:15, 7:00, 8:45
 Martin Fierro (Spanish) -International Cinema, 250 Kimball Tower 7:25
 Oedipus the King (English) -International Cinema, 250 Kimball Tower 3:35 (Lecture on "Oedipus the King" by Tom McKay and Doug Phillips at 3:00.)
 Rikisha Man (Japanese) -International Cinema, 250 Kimball Tower 5:25
 Short Circuit -Varsity I Theatre 4:30, 7:00, 9:30

Sports

BYU Women's Tennis, ITCA Regionals -Tennis Courts, all day.

Theater

Greater Tuna -Brickyard Plaza Theatre, SLC 8:00 p.m.
 Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

Friday, November 14, 1986

Concerts

*Richard Elliott and Elizabeth Balantyne, pianists -Temple Square Concert Series, Assembly Hall, SLC 7:30 p.m.
 Fresh Aire -Capitol Theatre, SLC 8 p.m.
 Harvest of Harmony '86 -Symphony Hall, SLC
 Billy Joel -Marriott Center 7:30 p.m.
 *Brett Zumsteg, Bach Organ Recital -Madsen Recital Hall 7:30 p.m.

Dance/Party

The Palace
 Plastique -Modern Music

Film

Desert Hearts -Blue Mouse, SLC 5:15, 7:00, 8:45
 Martin Fierro (Spanish) -International Cinema, 250 Kimball Tower 5:00, 9:20
 Marx Brothers Festival -Film Society, 214 Crabtree Bldg. 7:00, 9:30 \$1 w/ID, \$1.50 w/o ID
 Oedipus the King (English) -International Cinema, 250 Kimball Tower 7:30
 Rikisha Man (Japanese) -International Cinema, 250 Kimball Tower 3:00

Lectures/Discussion

*Cafe PSA - 7th floor lounge, Poli. Sci. Dept., Kimball Tower 12 noon Bring your lunch.

Sports

BYU Women's Tennis, ITCA Regionals -Tennis Courts, all day.

Theater

Five on a Honeymoon -Hale Center Theatre, SLC 8:00 p.m.
 Greater Tuna -Brickyard Plaza Theatre, SLC 8:00 p.m.

Macbeth -Pioneer Memorial Theatre, SLC 8:00 p.m.
 Uncle Vanya -Margett's Arena Theatre 7:30 p.m.

MIKE: It was really empowering for a lot of people in our movement. President Peterson is probably one of the most powerful men in Salt Lake City, and probably one of the most powerful men in the state. He and the people on the institutional council, who run the university, feel that the university is their kingdom; they run it and they'll be damned if a bunch of student radicals are going to get them to change their point of view, or especially get to them change their most precious thing--the budget and where they put it. It was really empowering for a bunch of whipper snapper students to take this guy to court and watch him squirm. It was like this guy is powerful, but we can still do something.

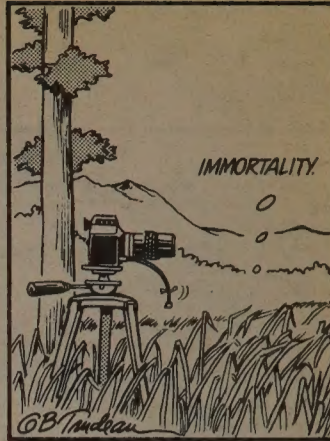
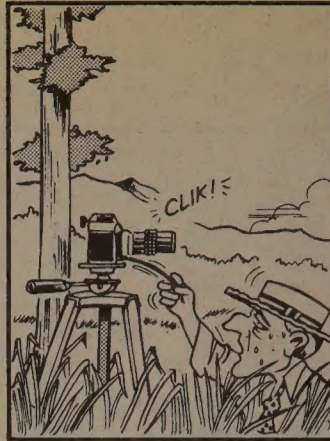
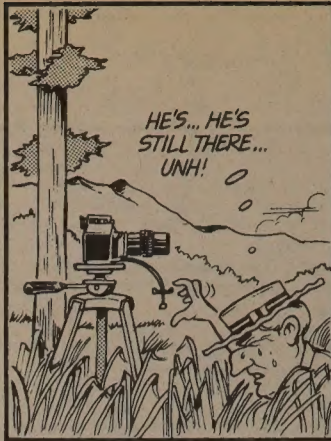
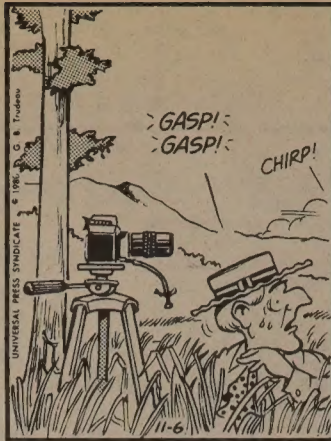
MARK: As far as other movements around the country go, unfortunately the decision hasn't had a lot of impact. At the present time the majority of shanties around are on private campuses like Yale and John Hopkins, etc. so they aren't bound by the same laws as state schools. As it is now the administrations keep taking the shanties down and the students just keep putting them back up.

MIKE: But if the decision had come sooner the situation at Berkeley may have been different. I mean, you had students that got their heads bashed in there for building shanties.

SR: What do you think is the major thing BYU students can learn from your movement?

MIKE: That students can do something. Students can make a difference and it's worth it to fight, even under adverse circumstances. We think we fight under adverse circumstances here but think of the people in South Africa. You can't pass out a leaflet because you'll get expelled; they can't pass out a leaflet because they'll get shot. But they continue to do it because they don't have any choice.

Doonesbury



Editor's Choice

Pastry of the week: chocolate raised donuts from Provo City Bakery.

Harlequin romance of the week: *Pride and Prejudice*, by Jane Austen.

Gushing praise to Karen for organizing an outstanding First Annual Student Review Hallowe'en Costume Party/Road Rally. We've finally cleared the debris from the Booth House, and are ready for the Christmas bash.

Congratulations to the winning road rally team--Allison, Merrill, Henry, and Rog.

Getting close to graduation? It's time to change your major again. Also, don't forget that Nov. 20 is the last day to drop all your classes for non-academic emergencies.

Editor's note:
Letters and articles
are always welcome.
We publish some of them.
P.O. Box 7092

Elections from front page

points toward eventual Republican gains in the House, especially in the rising populations of the Sunbelt areas in the South and West. Texas, California, Alabama, and Arizona are notable examples.

But White House spokesman Larry Speakes doublespoke when he said that "The President really won" the election. Not so. Reagan travelled extensively throughout the entire campaign on behalf of Republican Senate hopefuls, making broken record visits covering 9,000 miles in the last week of the campaign alone. He failed to sway voters with his sentimental appeals that focused on his personality, and to a lesser extent, his policies. 12 of 18 Republican Senate candidates lost in states where Reagan campaigned. The Senate is more of a national body than is the House. It is accurate to say then, that while the "Reagan Revolution" did not burst, it did go bust.

Bill Moyers called it an "awful campaign" with negative television advertising dominating the scene. Coast to coast mudslinging was the worst in recent memory. The lack of factual substance in what the candidates were saying spelled confusion and intolerance by the electorate. Most of this reaction was directed at Senate and gubernatorial incumbents who couldn't fool the voters--at least those who showed up at the polls (turnout was a paltry 38%). However, the onslaught of

short and scurrilous TV "spots" was used so extensively partly because they were found to be so successful, especially when such claims were substantiated. The trend is a destructive one that may well get worse.

President Reagan didn't lead the barrage of negativity. He did take the lead in failing to raise relevant issues until the very late going--a lack of leadership overall. It is unfortunate that so many candidates from both parties followed him. The Republicans hiding behind his popularity and his no longer present coattails; the Democrats rushing to the center amidst fear of Reagan backlash. In countless races, Democrats looked like Republicans and vice versa. Conspicuously missing from the campaign was thoughtful and substantial dialogue. It is clear that whichever party is to gain the upper hand in the future, it will be done, not by smokescreening behind a popular president, but by confronting the issues head-on in a constructive way.

Old CDs Never Die.

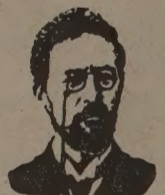
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UNCLE VANYA

by Anton Chekhov
Directed by Susan McMurray

This turn-of-the-century classic captures the joys, sorrows, hopes and unfulfilled dreams of a bourgeois family in provincial Russia. Chekhov, through his typically warm and sensitive writing, brilliantly brings to life amazingly complex characters who are both noble and petty, intelligent and naive, comic and tragic.

October 30-November 1, 4-8 and 11-15, 7:30 p.m.
Matinee November 10, 4:00 p.m.
Margetts Arena Theatre

Harris Fine Arts Center
Brigham Young University